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GEORGE SAND.

The early days of this month are marked by two literary centenaries which will not be allowed to pass without appropriate commemoration. Nathaniel Hawthorne was born a hundred years ago, on the birthday of our existence as a nation; and on the day following, in the first year of the Napoleonic Empire, a French child was born to whom was given the name of Amantine Lucile Aurore Dupin. This name means little to the consciousness of the general reader, and hardly more is meant by the title of Baronne de Dudevant, the name which that child was to assume upon the day of her marriage at the age of eighteen. But the whole world knows the name of George Sand, under which, ten years later, this woman published the first of the long series of works of fiction that for more than half a century following were to flow from her facile pen. The two centenaries—American and French—now at hand might afford the literary moralist occasion for an instructive comparison between our own American romancer and the

'Large-brained woman and large-hearted man'

of Mrs. Browning's characterization, between the spirit of New England Puritanism incarnate in the one and the more human gospel of Rousseau made eloquent for a later age by the other. But we disclaim this ambitious task, and essay the simple one of recording a few impressions evoked by the memory of one of the two writers, choosing the Frenchwoman for our subject because she seems less likely than our own Hawthorne to be recalled to the recollection of the American reader.

When Matthew Arnold heard of the death of George Sand in 1876, he wrote to his daughter as follows: 'Her death has been much in my mind; she was the greatest spirit in our European world from the time that Goethe departed. With all her faults and Frenchism, she was this.' So pronounced an opinion from so weighty an authority, certainly gives us food for reflection. Some will probably dismiss the dictum as one of those unaccountable vagaries which the great critic occasionally permitted himself, others will hold it lightly as the unguarded saying of a man not writing for publication, and most will agree that it has in it some element of exaggeration. But making all

reasonable allowances for its circumstances and its subjective character, it still remains an impressive saying, and we must remember also that a year later Matthew Arnold put himself deliberately on record to much the same effect in one of his carefully-wrought essays in literary criticism.

This high estimate, moreover, has found support in the words of a long line of George Sand's contemporaries and successors. From writers so different in temper as Mill and Mazzini came substantially the same tribute to the beauty of her style and the nobility of her thought. Frederic Myers called her 'the most noteworthy woman, with perhaps one exception, who has appeared in literature since Sappho.' And George Eliot, who is the subject of the possible exception just mentioned, wrote of her as follows: 'I cannot read six pages of George Sand without feeling that it is given to her to delineate human passion and its results, and some of the moral instincts and their tendencies, with such truthfulness, such nicety of discrimination, such tragic power, and withal such loving humor, that one might live a century with nothing but one's own dull faculties, and not know so much as those six will suggest.' And even Mr. Henry James, as far removed from her as the antipodes in his methods and his theories of literary art, accords her 'the highest literary instinct—an art of composition, a propriety and harmony of diction, such as belong only to the masters,' and is constrained to predict that in the coming days of the complete triumph of realism, her novels will have for our children's children the sort of charm that Spenser's 'Fairy Queen' has for us.

Here is an impressive array of witnesses, and their testimony might be multiplied many times over from almost equally significant sources. Yet against it we must set the hard fact that George Sand's novels are in our time *démodés*, that they are respectfully placed upon the shelf and left there to gather dust, that we do not recur to their pages for a renewal of the emotions with which they thrilled our youth, that our younger generation has not read them at all. The writer herself did not anticipate a lasting fame. 'I believe that in fifty years I shall be completely forgotten,' she said to Flaubert, 'but my idea has been rather to act upon my contemporaries, if only upon some of them, and to let them participate in my ideals.' But it is not easy to believe that a series of writings whose influence was so profound upon the world

of a half-century past can really be forgotten, or can fail to find in every new generation some devoted following. It is true that they belong to the literature of the romantic movement, which to us now is only a phase of literary history; but it is also true that they appeal in lovely and eloquent terms to some of the deepest of the abiding instincts of human nature.

With the English-speaking public at large, George Sand has never had a fair chance. Her introduction was brought about through the medium of her early novels—those passionate rhapsodies of revolt which reflected the turmoil of an outraged soul groping blindly for light and peace. These books, coupled with strange and distorted reports of their author's life, outraged the smug self-righteousness of the mid-Victorian period, and settled the case of George Sand for good. The ripe and chastened work of her later years—which means the whole of her work save only an insignificant fraction—never got an adequate hearing in England, although, as we have seen, the nobler English spirits of the time were among her most appreciative admirers. In America, the case was nearly the same, although we are inclined to think that she has been judged with somewhat more of charity upon this side of the Atlantic, and found a wider acceptance for her gospel of democracy, of the dignity of labor, of passionate belief in the essential goodness of human nature, and of the just claims of the individual soul. It is a gospel that fits in at many points with the idealism which is the basis of our national character, and could not fail to find a sympathetic hearing. Such a hearing it found particularly in the Concord circle, where the appearance of 'Consuelo' was as important an event as the discovery of a new oriental religion, and where a generous welcome was extended to the author and her works. Philistinism remained blind to this revelation of spiritual beauty, but the elect did not fail to perceive that beneath and behind all these early outpourings of passionate revolt and equally passionate aspiration there was, to use the fine phrase of Mr. Myers, 'a certain unity and background of peace.'

Those of us who have all along shared in that vision do not expect at this late day to send many readers back to a novelist whose work reached its climax of force in the forties and was completed in the seventies. There are more than a hundred volumes of George Sand, and most of them are already consigned beyond re-

call to oblivion. But for a few of them — the few that give the most typical expression of her faith and her many-sided charm — we would suggest that they are better worth reading than almost any of the current productions upon which we waste our attention. They are worth reading, not merely because they exemplify a period of literary development, but because they still have power to stir the soul and strengthen the better impulses of our nature. And by way of a brief selection, we would suggest 'Valentine,' for its lyrical passion and its loving description of nature; 'Mauprat,' for its combined tenderness and strength; 'L'Homme de Neige,' for the pure and unaffected charm of its narrative; 'La Mare au Diable,' for its idyllic embodiment of rustic life; 'Le Marquis de Villemer,' for its masterly study of aristocratic society, and 'Consuelo' with 'La Comtesse de Rudolstadt' its sequel, for their richly colored delineations of artistic life, their manifold picturesque incidents, and the lofty spirit that breathes in their rather shapeless form. For a course in George Sand, we confidently recommend these seven books, and feel sure that those who take it will be grateful to us for the counsel.

George Sand herself speaks somewhere of 'the literature of mysteries of iniquity, which men of talent and imagination try to bring into fashion.' Well, they have brought it into fashion, and most alarmingly, since her death. But the thoughts by which she was inspired have not lost their vitality, whatever the transformations of our literary fashion. And we cannot do better in closing than quote once more from Matthew Arnold, who sums up his reflections in these words:

'The immense vibration of George Sand's voice upon the ear of Europe will not soon die away. Her passions and her errors have been abundantly talked of. She left them behind her, and men's memory of her will leave them behind also. There will remain of her to mankind the sense of benefit and stimulus from the passage upon earth of that large and frank nature, of that large and pure utterance—the large utterance of the early gods.'

COMMUNICATION.

HERBERT SPENCER ON HOMER'S 'ILIAD.'

(To the Editor of THE DIAL.)

'Passing over its tedious enumeration of details of dresses and arms, of chariots and horses, of blows given and received, filling page after page,—saying nothing of the boyish practice of repeating descriptive names, such as well-greaved Greeks, long-haired Achæans, horse-breaking

Trojans, and so forth (epithets which when not relevant to the issue are injurious); passing over, too, the many absurdities, such as giving the genealogy of a horse while in the midst of a battle, and not objecting that the subject-matter appeals continually to brutal passions and the instincts of the savage; it suffices to say that to me the ceaseless repetition of battles and speeches is intolerable. Even did the ideas presented raise pleasurable feelings, a lack of sufficiently broad contrasts in matter and manner would repel me.'

Right or wrong, an honest, fresh, unhackneyed criticism should always be made an occasion of new light upon the merits of a great book; for this result is sure to follow when the criticism is rightly discussed: the outcome must be either to establish more firmly our former admiration, or to modify it as it should be modified. But a cultivated critic will not find it easy to appreciate Mr. Herbert Spencer's strictures on Homer, because to do so demands that one shall, for the time at least, assume Mr. Spencer's point of view. That is to say, he must discover how he himself would be impressed by the 'Iliad' if he had not formed his literary tastes largely upon Homer; and he must consent to limit himself to an estimate of the essential value of Homer's poetic ideas — the entire content of his story, with its characters, passions, and incidents,—as distinct from the worth of the poems as archaeological records on the one side, and as artistry in words on the other.

One who has been educated in the old classic curriculum will find it difficult to satisfy himself that no inconsiderable part of his admiration for Homer, Vergil, and Horace, is due to the simple fact that he has been carefully trained to identify excellence with the practice of these authors. He was made to study them admiringly, line by line and word by word; to account for each peculiarity of each verse as originating in some rule of art or in some principle of philosophy or psychology. It may happen that one has found out, in subsequent years, that some of those rules of art were unfounded or trivial, and that some of those principles of psychology were delusions; that the application of them was often forced, the result of a determination to make out, at all costs, that every word of the text is perfect. But, even so, it is not easy to cast off the habit of admiration, created by that prolonged training, sufficiently to become able to answer the question, 'If I had not been trained on Homer, if I had formed my literary standards on Shakespeare, and had then taken up Homer, how fully would he satisfy me?' For centuries most educated English and American writers have accepted the Bible as the standard for religion, theology, ethics, and within a certain field for history; but the classics were the standard for taste. Some twenty years ago I heard a white-haired 'professor of Biblical Theology' assert that, in comparison with Isaiah and Paul, Homer seemed to him to be but 'poppycock'; and a little earlier than that, I heard an intelligent reader of a wide selection of books say, 'When I have been reading Shakespeare, all other poets, Homer included, seem not to be strong meat,—just food for babes.' The more I have pondered on this question the more difficult I have found it to assure myself that this second quota-

tion does not express the real and essential difference between the two poets, as the first one, however inelegantly, measures the actual difference between Homeric and Biblical divinity.

Mr. Spencer read Homer only in translation, and so lost all that inheres in perfection of style; but the points to which he directed attention are those as to which an author suffers least, if at all, in translation. Dignity and nobility of action, rationality of plot, complexity of characterization and charm of personality, the tendency to emphasize the noble and to slight the trivial, absence of childish credulity accompanied by hearty faith in the essentially human, discrimination between the human and the divine, a natural and unwarped order,—in these and like matters a good translation represents an original correctly and with fair adequacy. The style is dissipated in translation, and with it vanish those finer touches of characterization that are given by the delicacies of style. No eulogium, therefore, upon the Homeric style can answer or much minimize objections brought against the contents of the poems when read in the original or in translation. So long as the translator has not originated the things assailed, the charge lies against the original Greek.

If it be assumed that it is a matter of small consequence how unsatisfactory the contents of a poem may be, provided the style is perfect and a charming display of beauty is achieved, it might be worth while to try to learn what Homer undertook to do, what he himself seems to have cared for. Did he try to tell a story about the conduct and passions of men, or did he set out to charm his hearers by artistry in words? I confess that I enjoy no such full and clear information about Homer as some critics claim to have obtained,—Mr. Quiller-Couch, for instance. He tells us that Homer is one of those authors 'who begin with the love of expression, and intent to be artists in words, and come through expression to profound thought.' How happy the man who knows all this! He must, at the least, have proof (1) that all the Homeric writings were the product of one mind; (2) that the order in which that mind produced his chants is known; (3) that he can tell which of them were written as studies in style, and which to express thought. But, ignorant as I am, I can only consult the immortal verses to learn what the poet supposed, or perhaps pretended, that he was about. He asserts (or should I say 'they' assert?) a purpose to let the world know about the wrath of Achilles and its destructive consequences. Possibly if he had been more candid he would have entreated his muse to supply some thousands of dactyls and spondee, duly variegated with colors of vowel-play, alliteration, 'PVF,' and all such elements of the music of speech. But so long as he set down in plain words his professed purpose, I can only accept it as the real motive of his work, and must assume that his art was only his charming means of carrying his message straight and strongly to the bosom of men. If the question were as to Milton or Shelley, one could be quite sure (since they were not humorists) that they would have felt insulted rather than stimulated to laughter by

the suggestion that they cared more for beauty of expression than for the truth expressed. Imagine Shelley, returned to earth incognito, and listening to the expounding of his 'Ode to the West Wind,' with its

'Be thou me, impetuous one!
Drive my dead thoughts over the universe,
Like withered leaves, to quicken a new birth;
And by the incantation of this verse,
Scatter, as from an unextinguished hearth
Ashes and leaves, my words among mankind!
Be through my lips to unawakened earth
The trumpet of a prophecy!'

followed by the comment: 'Of course, inasmuch as Shelley was an artist, he *could not* have cared much for his ideas (for which only a Phillistine reader would search his poetry), but *must* have valued his work mainly for the profusion and beauty of his images, for the music of the lines, and for the ease with which he mastered the difficult *terza rima*, etc.' Surely, his orthodox enemies would wish him no worse torment than to be so considered by his professed admirers. But as to Homer, does anyone, unless it be 'Q,' know whether he (or they) would feel outraged, or moved to 'inextinguishable laughter,' by such an idea as to the aim of his twenty-four books?

Some years ago the charge was made that the subject of the 'Iliad' was essentially unworthy to be made the theme of a great poem, inasmuch as it was reducible to a quarrel over the possession of a captive woman. 'Christopher North' (if my memory is not at fault,—I read the papers about forty years ago) stood forth as the poet's champion, and argued that a woman is well worth fighting for, and nothing more so. I read his defence when just finishing three years of service in the army of the Union, and did not quite accept the proposition that my own soldiering had been for a cause no more noble than ownership of a fair slave; I wondered also how the English educated classes would rank the motives of Wellington at Waterloo compared with the reason for which Achilles sulked in his tents. But I could not but admire the frankness and candor with which the champion entered the fray. He did not dodge the question by sliding off into laudation of style; he did not dismiss the charge with pity or scorn of a critic so ignorant as to suppose that adequacy and nobility of motive is a topic of literary criticism,—he met the issue as it had been presented. Mr. Spencer's strictures on Homer should be weighed in the same frank manner. The call is for the consideration of but three questions. Do the Homeric poems contain the things which Mr. Spencer claims to have detected in them? If they are there, are they blemishes or not? If they are blemishes, how serious are they, when considered in their totality in relation to the entire poems? To discuss these questions is to exhibit real regard for the reputation and influence of the majestic Greek: to laugh at them, to pity a man who can ask them, to substitute for them rhapsodies on the Homeric style, is in very truth to confess judgment, supposing that the defeat can be covered up by shouting.

A. C. BARROWS.

Columbus, Ohio, June 22, 1904.

The New Books.

A NEW OBSERVER IN THE PHILIPPINES.*

It is something of a paradox to say that one finishes Mr. Landor's large book with a feeling of knowing more about the Philippines than ever before, and, considering the extraordinary opportunities afforded the traveller, vastly less than he had reason to expect. For Mr. Landor is always in search, primarily, of adventure; and, having that, is satisfied. After seeing almost all the different peoples of the islands, he suggestively styles them 'bewildering tribes'; and in this the reader will doubtless agree with him. Of his attainments in one almost essential regard, he himself speaks in the paragraph following:

'In a virgin forest of this kind there is more than plenty to interest and puzzle any botanist, but an average man, like the writer, gets simply bewildered by the incredible variety of trees and the dense mass of them; by the unaccountable number of orchids and other creeping and parasitic plants which hang or stick out or sprout everywhere upon the larger trees; by the astonishing toughness of the numberless creepers and fibres which hang from everywhere,—and all this in the moist, suffocating, used-up air of the dark forest, where sunlight in all its intensity never penetrates, so that it seems incomprehensible how the luxuriant undergrowth can not only exist but flourish as it does. It was interesting to watch the strain of the larger trees to force their way up and obtain air. Many of them were devoid of branches up to a great height.'

It will be noted that this describes a forest in tropical America quite as accurately as in the Philippines, and that the last sentence even contains a fact quite as true of the temperate zone and its forest trees. This is typical of the entire book. There is an equal failure to discriminate in regard to matters best worth dwelling upon, of which another instance may be found in the account of the visit to the Calamians, told thus:

'We were confronted by a curious tree which had a large horizontal branch on which were thirty-seven vertical cuts. Now, according to some authority, these notches denote the age of the man who cut them—but I think this is not so; first, because I rather doubt whether the Tagbanouas could mark the time more exactly than by the rainy and dry seasons; then because these marks did not appear to me as if they had been cut at great intervals of time.'

Three more conjectures are then taken up and disposed of, leaving the reader wondering

why an observation so profitless should be made at all.

Mr. Landor's point of view is characteristically British in its feeling of superiority to the rest of the world, and not in the least what Americans think of as English in other respects. He loves to tell of himself in the most perilous predicaments, and as remaining absolutely cool and collected whatever befalls. There is always a self-vaunting that one is forced to feel is not warranted; and this is quite as characteristic of his latest as of his earliest work.

Against defects like these must be placed advantages resulting from the unusual length of the journey, and the fact that it was taken under government auspices and with every aid that the local authorities of the United States could give. The account is essentially of a popular nature, with much vagueness of detail. Though half the space in the book is felt to be wasted, what remains does give a general impression of the archipelago and of the results of American occupancy there not found elsewhere; and this gives the work a real value.

Mr. Landor impresses his readers with a sense of the experimental character of the work the American government is doing in the Philippines. There appears to be no desire to profit by the experience of other colonial administrators, not even those of Great Britain in the closely related countries of Borneo and the Malayan peninsula, but rather to solve every problem afresh from the vantage-ground of American democracy; something which Mr. Landor cannot comprehend, much less sympathize with. It appears that the American authorities are experimenting with leper colonies, with stock farms, with schools, with wages, with food for their soldiers, with tribe after tribe of natives, and that success in any one thing seems remote.

This brings one to the second impression left by the book in regard to American occupancy: that everything is to be done in a rush. Religion is left free from experiment in a degree, but in every other respect of the life of such of the Filipinos as have fallen under the flag there is to be immediate and permanent reform. They are to learn the English language as spoken by American school-teachers, and abandon their own. They are to take up lines of industry in which they are not in the least interested, and become brisk, businesslike, and untropical, straightway. Nothing seems more to annoy the American who is accustomed

*THE GEMS OF THE EAST: Sixteen Thousand Miles of Research Travel among Wild and Tame Tribes of Enchanting Islands. By A. Henry Savage Landor. Illustrated. New York: Harper & Brothers.

to getting things done, Mr. Landor records, than Philippine inertia. Yet he notes that he had no difficulty in obtaining men to do the work incidental to his journey, and that he saw men who had refused to work under American direction for five times the ordinary wage cheerfully laboring under ecclesiastical stimulus for little or nothing.

While governors and others in authority, with whom Mr. Landor conversed, admitted nearly all that he had to say in favor of British colonial methods, wherein a few Englishmen direct the work of many thousands of natives, as in India, Malaya, and Egypt, there was always behind the American admissions a sense of having another, a better, and a more expeditious way. To borrow a figure from geology, Great Britain believes in the evolutionary, American in the catastrophic theory of ruling men of another color. Significant, too, is such a statement as this:

'One cannot help being struck by the splendid way in which the Spaniards did everything, down to the most minute details, in public works. There was no shabbiness about them. Everything was made in a practical way, and made to last, — a great contrast to the American way, which builds everything flimsily and temporarily. Where Americans put up bridges of wood, which tumble down with the first rain, and cut down roads without metalling them, so that they are soon overgrown with vegetation and impassable with mud, the Spaniards built solid bridges of masonry, iron or of strong, well-tarred wood on cantilever principles.'

To support this generalization, many specific instances are cited; and in curious contrast to this criticism goes an unbounded respect for the 'Americans who are doing something,' and a contempt equally unbounded for those who find fault at a distance. For the men in real authority, Mr. Landor has nothing but praise; and he is equally unstinted in his admiration for the fighting qualities of the American soldier, whom he saw in action at the taking of the Bacolod forts. Yet he speaks of the unpromising material of which the administrative subordinates is made in part, and he reads a really terrific indictment against the intemperance introduced into the islands by the Americans wherever it has been possible. And for our manners to the natives (the same charge is brought against the English generally) he has blame in abundance.

Finally, he sums up in two sentences the general effect of the contact of the Caucasian upon the hopeless mixture of races he has delineated, by saying, 'The more civilized the

province, the greater the crime,' and 'Personally my experience was that the less Christianized the people the nicer they were.'

WALLACE RICE.

THE PERSONALITY AND TEACHINGS OF TOLSTOY.*

However one may regard Tolstoy as an influence — whether he be classified as the greatest moral leader of the century or as an inconsistent fanatic, whether he stands forth in mental vision as 'The Grand Mujik' or as a mere *poseur*, — there is interest among all readers in the personality and romantic environment of the man. Hence the earnest and the curious alike will enjoy the portrayal of him by one of his most sympathetic and grateful visitors of recent years, Dr. Edward Steiner. Renewing an acquaintance of student days in Germany, with treasured memories of the magnetic influence then exerted, the author has in full maturity placed himself again under the sway of Tolstoy's presence, has examined by direct and intuitive processes the elements of his character, and has described the prophet-novelist and his home region with vividness and force. From recollections of Tolstoy in Russia and Germany, gathered through intimate contact with both the peasantry and the cultured classes, Dr. Steiner has interwoven incidents and traits into a faithful pictorial background for the portrait of his hero. In the main the estimate is well-balanced, with just enough of personal enthusiasm to give the work a graphic force. Though at times lenient to a fault as to some minor flaw of temperament, the author has not seriously digressed from his avowed purpose, — 'That I may not dim his glory, and yet not unduly exalt him, that I may not misrepresent him and yet truthfully present him to view, that I may satisfy the curious and yet bring them nearer to the source of the teachings of Tolstoy, which is the Gospel of Jesus, this is my only desire.'

The author's first visit had been to Yasnaya Polyana, with a group of students to whom 'War and Peace' had come as a new message of life to combat their rationalistic philosophy. Forty years later he finds the inspirer of his

*TOLSTOY THE MAN. By Edward A. Steiner. Illustrated. New York: The Outlook Co.
LEO TOLSTOY. A Biographical and Critical Study. By T. Sharper Knowlson. With portrait. New York: Frederick Warne & Co.

young manhood even more gracious in illness and old age, still a rapt listener to music and conversation, deeply concerned for the welfare of all classes and all nations. The changes that have taken place during these forty years in Tolstoy's life and that of Russia, the steps by which he has both progressed and retrogressed as an artist in fiction, the spiritual struggles through which he has passed in evolving his unique and paradoxical moral code, are treated at length in this study of his personality. Tracing many of his peculiarities to his isolated childhood and to his manhood of indulgence, operating in turn upon a mind of deep speculative impulses, his life in the army is likened to the parable of the Prodigal Son. Here he 'came to himself,' wakened not alone to his moral depravity and the broader questions of ethics in war and society, but realized also his literary possibilities. In this study of his life, critical and expository comments on his fiction are supplementary to the main motive—the effort to trace the development of the man's mind and soul as revealed through his works, from the slighter sketches of 'Sebastopol' and 'The Cossacks' to the novels of thrilling problems, 'Anna Karenina,' 'Kreutzer Sonata,' and 'Resurrection.' With a careful inquiry regarding the effect of each event in shaping character, the author outlines the years of travel, the years of absorbing domestic life, the experiments in teaching and husbandry among the peasants, and the gradual alienation of many disciples and even some members of his family, because of his persistent and seemingly inconsistent theories on marriage, education, and government. At the zenith of his fame and promise as a novelist, and the culmination of his home-happiness, Tolstoy was inwardly passing through a crisis so severe that it menaced his reason and his life. From this struggle he emerged with a new gospel, familiar to us through the tracts, 'My Confession,' and 'My Religion,' as well as in his later fiction. Dr. Steiner offers no labored logic to systematize or harmonize these later ideas of the moral teacher. He states them with clearness, and emphasizes the effects of such teachings upon his neighbors in spirit throughout the world. Returning to the primal purpose of the volume, he gives a graphic narrative of the 'two worlds in the Tolstoy household,' pays strong deference to the graces and efficiency of the Countess, and presents in vivid contrasts the classes of visitors and parasites. The relations between Tolstoy

and Turgenieff always awaken literary interest, and we are given a recital of their early friendship, their later misunderstanding and open quarrel, and the reconciliation and fulfilment of Turgenieff's prophecies for Tolstoy's art. In his summary, the author has laid stress upon Tolstoy's simplicity and zeal for truth in his life and writings, while the creed that has brought forth so many exhaustive statements by theologians and sociologists has been succinctly phrased, 'God is his father, all men are his brethren.' The volume gains materially in interest from the illustrations, in color, by the friend of the Tolstoy family, the Russian artist Pasternak.

In marked contrast with the plan and form of the volume just cited is the study of Tolstoy's religious and social tenets, by Mr. Knowlson. The volume devoted to Tolstoy's personality was intended primarily for journal narrative, and portions of it appeared in 'The Outlook.' Its style is pictorial and somewhat discursive. The peculiar qualities of Mr. Knowlson's study, on the other hand, are conciseness and logical sequence. There is a brief but suggestive account of Tolstoy's external life as boy and man, and a forceful development of his altruism, his love for nature, and his reversion from the type of an aristocrat to that of a would-be peasant. In his analysis of Tolstoy as a novelist, the author gives him high praise for characterization, scenic skill, and dramatic motives. In choice of characters and setting, he draws an analogy between Tolstoy and Thomas Hardy; a comparison met with before in current criticism. In style, in naturalness, in emphasis of 'the primary passions of life as forming the best material for representing life in its dramatic intensity,' these authors present noteworthy resemblances. With an acknowledgment that Tolstoy's tenets are never fully expounded, Mr. Knowlson distinguishes between Tolstoy as a moralist rather than a philosopher, and examples the mysticism, the asceticism, and the noble charity of his creed, by ample quotations from such of his treatises as 'What I Believe,' 'The Christian Teaching,' 'Patriotism and Government.' With justifiable frankness, the inconsistencies of Tolstoy's beliefs are shown; but the author has emphasized two significant thoughts as a result of his study,—first, Tolstoy has a sincere purpose to live literally as near like Christ as he can under the contradictions of his environment, to which purpose may be traced some of the views most

at variance with accepted Christian doctrines of today; second, Tolstoy's influence in Russia and the outside world is great though undefinable. Of much of his teaching one may well say, 'This is idealism, but it is not life'; but with equal candor one must admit, 'Leo Tolstoy is a world-character who in some directions will become a world-force. . . . This much, however, may be said for the Russian idealist, — that of all schemes for universal good his is the mightiest in its Universality, in its attempt at Uniformity, and in its plea for bringing all inharmonious elements into Unity.' This study of Tolstoy's writings and doctrines has a valuable bibliography; but neither this volume nor that by Mr. Steiner has any index, — a serious inconvenience in books so general in character.

ANNIE RUSSELL MARBLE.

A BRITISH VIEW OF THE AMERICAN REVOLUTION.*

The initial volume of Sir George Otto Trevelyan's *History of the American Revolution*, which has been for some years before the public, is now supplemented by an instalment of the work in two volumes, which justifies the expectations of the author's friends that he would furnish at least a highly acceptable account of the events of that era. It is not possible and proper to say that Trevelyan's is destined to be one of the leading histories of that revolution. These two volumes cover only the years of 1775 and 1776; but no less space could well be taken for that period, and the deliberation with which Trevelyan proceeds with his work is warranted by his thoroughness. This historian deems the events of that period to be of too commanding importance to allow any but the most painstaking research or the most considerate recital. As evidently planned by him, the history when completed will be upon a scale commensurate with the colossal character of the transformation of thirteen feeble British colonies into a Federal Republic of marvellous promise and potency. It is his purpose to exhibit this evolution from a British point of view, but unembarrassed by British prejudice. His sympathy with the American side of the controversy which provoked the revolution is frank and undisguised; it is more

pronounced than that shown by either Bryce or Dicey in their commentaries, broader and more persistent than the partial friendliness of Goldwin Smith.

Trevelyan sees both sides of the great controversy, and writes for readers on both sides of the Atlantic; and he relates in detail the English contention and views, no less than those of America. The merits of the original controversy, and the strength of the dialectics in which it was at first waged, he finds to have been distinctly with the Americans. Here appears a transatlantic historian, ready to help rescue the history of that era from the Philistines, on both sides of the sea, who would distort and misstate it. Trevelyan's pages should rejoice the critical heart of Mr. T. E. Watson, who in his recent account of the 'Life and Times of Jefferson' deplors the fact that 'a tendency has been shown by some historians to justify Great Britain and to blame the colonies,' and who repudiates the charge that America 'started a quarrel without just cause, and kept it up in spite of all attempts at reconciliation.' Trevelyan notes the same tendency in some American writers. Scrutinizing it, he finds it due largely to a revolt against the fulsome panegyric sometimes bestowed on the colonial leaders. But he demurs to the historical value of the criticism which condemns such extreme praise, and says that whatever may be the merits of the criticism in other respects, 'as an argument for or against the British policy, it is of no account at all.' He adds that 'the question to be determined, at successive points of the American controversy, was in every case a clear and simple issue'; and he declines to be ranked among the apologists for the hard-headed British leaders who, 'over and over again, at a very great crisis, adopted a wrong course, in defiance of the opinion strongly held and fearlessly urged by many of the best and most far-seeing of their own contemporaries.' How fair and unprejudiced appear to be the judgments advanced by Trevelyan, in respect to the leaders in his own country in that strenuous time, cannot well be illustrated within the limits of a review, but will appear clearly to those who read his pages.

The office thus assumed by Trevelyan, of telling his countrymen the unpleasant truth about the harsh manner in which their forefathers treated their American cousins, is but a continuation or a renewal of the task which his kinsman Macaulay had set for himself; for it

*THE AMERICAN REVOLUTION. By Sir George Otto Trevelyan. Part II., in two volumes. New York: Longmans, Green, & Co.

was his design, as Trevelyan states, to continue his 'History of England' down to a date within the memory of his own contemporaries, and to show to them 'how imprudence and obstinacy broke the ties which bound the North American colonies to the parent state.'

Three chapters are devoted by the author to illustrating the condition and peculiarities of public sentiment in England at the outbreak of the war, the disfavor with which the King's belligerent plans were received and thwarted in many quarters, and his numerous unsuccessful attempts to enlist the services of eminent and influential public men in the active prosecution of the war. We are shown in detail the whole array of discontent, criticism and popular opposition, which made it impossible for the King to send native Britons in sufficient force to make the attempt to overawe the Americans, and forced him to hire foreign mercenaries. It may well gladden the hearts of Americans to recall that their English brethren were so generally in sympathy with the 'Britons in America' as to create the royal need for foreign legions; so that there was, after all, a silver lining to the dark and ugly Hessian cloud.

It seems but natural that the influence of Macaulay should appear upon almost every page of our author's work; in his literary and historical style, in his ideas as to the demands of historical narrative upon the narrator, in his choice of historical perspective, in his frequent resort to personal portraiture, in his slight regard for the details of campaigns, and in his preference for tracing the path of progress by exhibiting the influence of motives and forces in historical movements, as shown in particular episodes. The pains taken by Parson Gordon to collect data for his history of the revolution, and his appeal to British favor by publishing his work, after the war, in England, where it fell flat by reason of its lack of fidelity to his great subject; the development of the revolution in Pennsylvania sentiment, out of colonial Toryism and into stalwart Americanism; the influence of the publication and circulation of Paine's 'Common Sense,' in 1776, in working a great change in public opinion and fostering the thought that the assumption of independence was a timely and national duty, — such are some of the episodes graphically set forth in these pages.

If the author's sympathy with the Americans in their heavy struggle were not otherwise apparent, it would be disclosed in the evident

pleasure with which he recites many an anecdote illustrating the feeling and the spirit which animated the leading revolted colonists, — such, for instance, as the calm and unruffled determination displayed by Franklin, Adams, and Rutledge, and the quick-witted repartee of their replies to Lord Howe in their conference with him over his desire to promote a reconciliation. In its *bonhomie*, and its regard for the finer and nobler elements of humanity, Trevelyan's work reminds one of John Fiske's; and while American readers would not willingly lay aside Fiske's history of the American Revolution, they will no doubt be pleased to supplement it with Trevelyan's.

JAMES OSCAR PIERCE.

NEW STUDIES OF SOCIETY AND LITERATURE.*

Probably few other men of his time knew the eighteenth century more intimately or studied it more sympathetically than the late Sir Leslie Stephen. His 'English Thought in the Eighteenth Century,' first published in 1876, remains the greatest work in its field; his biographies of Swift, Pope, and Johnson are works of surpassing merit. In 'English Literature and Society in the Eighteenth Century,' being the Ford Lectures delivered last year at Oxford and published since his lamented death, Mr. Stephen has left us a highly illuminating discussion of certain general aspects of literary history which the text-books too rarely touch upon. He recognizes the change in the methods of criticism, which has largely abandoned the administration of a fixed code of laws for the historical attitude, and which now asks first what pleased men and then why. Adequate criticism must therefore be rooted in history; between literature and general social conditions there exists a close connection. If we would understand the weakness of Elizabethan literature, as well as its excellences, we must study the complexities of Elizabethan society.

From this point of view, then, he surveys the literary output of the century of Addison and Johnson and Burke; of Walpole and Chatham; of Deism and the Methodist revival. At the opening of the century, the Wits formed 'a kind of island of illumination amid the surrounding darkness of the agricultural country.' Addison was an urbane prophet of culture, who

*ENGLISH LITERATURE AND SOCIETY IN THE EIGHTEENTH CENTURY. Ford Lectures, 1903. By Leslie Stephen. New York: G. P. Putnam's Sons.

attempted 'to set forth a view of the world and human nature which should be thoroughly refined and noble, and yet imply a full appreciation of the humorous aspects of life.' With the breaking up of club and coffee-house society, the age of the Wits was succeeded by that in which Pope dominated, an age which called for satire, and which found Chesterfield's good-natured cynicism agreeable.

Meanwhile the plebeians grew into prominence, and after Walpole's death literature was more and more distinctly addressed to the middle class. The professional critic appeared. Moral and religious reading was demanded. Though the aristocratic order was accepted as inevitable, there was a growing feeling that the rulers were corrupt. It is the time of the moralist, and of the birth of the novel or portrait of manners.

The age of Johnson, which succeeded, is in literature an age of stagnation. The industrial revolution took place; in politics the democratic movement appeared, led, however, by men who 'proposed to remove abuses, not to recast the whole system.' A society independent of the aristocracy had grown up, 'which is already beginning to be the most important social stratum and the chief factor in political and social development.'

The watchword of every literary school may be stated as a 'return to Nature'; and the lecture concludes by showing that the difference between the various schools lies in the different interpretations of the formula. For Addison, Swift, Pope, it meant, be rational, avoid pedantry; in the period of Richardson and Fielding, middle-class John Bull demands portraits of real living men and women, and repudiates aristocratic rationalism; in the democratic period, cant and sham sentimentalism are condemned and realism is demanded, even though it be served in old bottles.

Somewhat along this line does our author conduct us in a survey of the century which above all others exhibits a prevailing temper akin to his own—a distrust of enthusiasm, a love of common-sense, a perception of historic continuity. We lay down the book with regret; for the hand that wrote it is still, and has left no successor.

The typography of the volume is commendable; we wish, however, that it had been provided with a descriptive table of contents, running-heads, and an index.

CLARK S. NORTHUP.

THE BIRTH-DATE OF COLUMBUS.*

Mr. Vignaud's monograph on the date of Columbus's birth is an interesting discussion of a much controverted subject. Columbus himself never stated his age, but made various statements respecting the length of different periods of his life. As these statements are contradictory, and all are of equal authority, Mr. Vignaud rejects the computations based upon any of them. The only statement of Columbus's age made by any of his contemporaries is that of Bernaldez, that he died in 1506 'at a fine old age, being about seventy.' This statement was the basis of the conclusions of early biographers that he was born in 1436. Its form indicates that it was an estimate rather than a statement of positive knowledge. Since it has become apparent, from facts discovered in regard to his family, that Columbus could scarcely have been born as early as 1436, it has been suggested that the transcriber wrote *setenta*, seventy, instead of *sesenta*, sixty, a change of only one letter. If Columbus was sixty at the time of his death, he was born about 1446; and this date has been the favorite one with recent biographers. This assumed error in transcription is open to the objection that if Bernaldez had meant sixty he would hardly have called it 'a fine old age.'

The latest estimates of the date of Columbus's birth are based upon certain notarial documents executed by him and by members of his family. The most important of these is an acknowledgment of debt, executed in 1470, with the consent of his father, which describes him as 'a major of nineteen years.' Mr. Harris takes this to mean that Columbus was at that time between nineteen and the full age of twenty-five, and hence was born between 1445 and 1451. Mr. Vignaud, following a suggestion made by Mr. Richard Davey in 1892 and since accepted by Senor de La Rosa, thinks that 'a major of nineteen' means a major nineteen years of age; and that Columbus, being nineteen in 1470, was born in 1451. In Genoan law there were majors of sixteen, seventeen, and eighteen, under the full age of twenty-five, but no major of nineteen; hence the expression 'major of nineteen' could mean nothing but a major of that age. The objection to this construction rests upon a ratification, in 1473, by Columbus, his mother, and a younger

*THE REAL BIRTH-DATE OF COLUMBUS, 1451. A Critical Study. By Henry Vignaud. London: Henry Stevens, Sons & Stiles.

brother, of a sale made or to be made by the father. The parental consent, incorporated in the original draft of the deed, was afterward struck out by the notary. From this ratification it has been inferred that the brothers were of full age in 1473, and that the elder must have been born as early as 1446. Mr. Vignaud argues that the formal consent of parents to an act approving an act of their own would have been superfluous, and that its inclusion and subsequent omission indicate nothing as to the age of the sons, since the requirement of parental consent was independent of age and might be necessary even to majors of twenty-five. He does not, however, raise the questions why the sons ratified at all, whether they could be brought in as interested parties during their minority, and whether consent given them would be subsequently binding. Two years earlier, the mother ratified a similar sale without the assistance of the sons. Why did they join in one act, and not in the other, unless their legal status had changed in the mean time? It would seem, therefore, that more light is needed, either upon the condition of the parties or upon the requirements of the law, before the question can be regarded as finally settled.

Mr. Vignaud does not discuss the relation of the birth-date of Columbus to his life, but clearly implies that Columbus intentionally misled his contemporaries as to his age in order to allow time for the voyages and studies he claimed to have made. It is understood that this monograph, and the earlier one on Toscanelli, are studies preliminary to a larger work which is to cover the whole career of Columbus. While the book is primarily intended for special students, it is nevertheless of very general interest in affording a glimpse of the problems that confront the historian and of the methods employed to meet them.

F. H. HODDER.

BRIEFS ON NEW BOOKS.

The 19th Century as depicted in caricature.

In 'The History of the Nineteenth Century in Caricature' (Dodd, Mead & Company)

Mr. Arthur Bartlett Maurice and Mr. Frederic Taber Cooper have traced the course of the art in question from the beginning of political caricature through the Napoleonic era, during the days of Waterloo and the Crimean War, the Civil and the Franco-Prussian Wars, to the end of the century. Although Hogarth antedates by

half a century the period covered by the present work, it has been deemed essential to recapitulate the achievements of the great domestic painter, — although his powers in the line of caricature, properly so called, while great, were subordinate to his higher merits as a painter of 'genre,' as the French term it, a delineator of popular incidents into which the humorous only entered as an ingredient. Of Gillray, the Rubens of caricature during the Napoleonic wars, it is said: 'There is rancor, there is venom, there is the inevitable inheritance of the warfare of centuries, in these caricatures of Gillray, but above all there is fear — fear of Napoleon, of his genius, of his star.' French art during the same period, refined and softened into effeminacy under the class civilization of the ancient régime, and rendered prudish also by its adherence to classical models, had its decorum soon shocked by too coarse intermixture of the grotesque. The vaunted superiority of French taste could not accommodate itself to 'ignoble' exaggeration. The first half of the nineteenth century is looked upon as a period of individualism — the one-man power in caricature. In America the political cartoon, which practically began with William Charles's parodies upon Gillray, developed in a fitful and spasmodic fashion until about the middle of the century. The establishment of 'Puck' and 'Judge' led to a distinct advance in political caricature; it also made it possible to draw an intelligent comparison between the tendencies of caricature in England and America. It was not until Thomas Nast began his pictorial campaign against the ring which held New York in its clutch, that American caricature could claim a pencil which entitled it to particular consideration from the artistic point of view. While the impulse to satirize public men in pictures is probably as old as satiric verse, the political cartoon, as an effective agent in moulding public opinion, is essentially a product of modern conditions and methods. The history of a hundred years of caricature, extending over all countries, is a subject which, if attempted at all in a single volume, could only be done in the form of a compact and well-reasoned essay. The entertaining and fragmentary sketches of the present historians are desultory but agreeable attempts to mirror the 'immeasurable laughter' of nations; and they are to be commended for the historical accuracy of the text and for the skill shown in the selection of illustrations.

Bright sides of American life and character.

Just as the sailor is said to have brought back from his circumnavigation of the globe, as his chief intellectual attainment, a knowledge of the liquor served in seaports, so Sir Philip Burne-Jones, Bart., brought back from his resi-

dence in the United States a vivid conception of the magnificence of the American bath-tub, which he has set forth in much detail in his 'Dollars and Democracy' (Appleton). No Aphrodite ever rose from the wave to more successful contemplation from the eyes of lovers of beauty than 'my beautiful snow-white tub, with its silver fittings and perennial supply of hot water and cold.' This, with the telephone, and the electric light 'that gives light,' are the three things that life in England itself fails to reconcile our author to, once he has known them on the Atlantic's hither shore. But it must not be supposed that these are all, but rather the *prima inter pares*. Truly, an average struck between this book and that of Mrs. Trollope would not give an incorrect view of America; we never were as bad as the English gentlewoman made us out, and it is to be feared we never can be as good as the English baronet says we are. From the astonishment with which Sir Philip perceived that the poorer classes of Americans are clean in their appearance, it may be judged that the British of the same social rank are not, — in spite of the criticism passed some years ago upon the personal habits of the South African burgher. But no blame is to be attached to the traveller. He was given every opportunity to see the best side of American life, and he certainly did not stay here long enough to catch the American characteristics, as his numerous sketches, used as illustrations, attest; one and all, they are merely pictures of English folk in an exotic environment. Such adverse criticisms as the book holds are of unimportant matters from our own point of view: things like crowded street-cars, the soot of Chicago, and yellow journalism. Of the realities of American life, excepting the rapidly growing luxury among the rich, there is no record, nor does there pretend to be. Sir Philip evidently had a charming visit to our country, and those who read his book will be glad of it.

*Russia, as seen
by the eyes of a
German critic.*

Giving Mr. Wolf von Schierbrand every credit for the intention to carry out in his book the promise of its title — 'Russia: Her Strength and Her Weakness' (Putnam) — it is still to be said that he finds no indications of strength anywhere in the empire of the Czar, but everywhere signs of such weakness as, persisted in, must inevitably drag it and its rulers down to destruction. Nor can the impression be easily avoided that the ancient prejudice of the German against the Slav is speaking, and speaking loudly, from beginning to end of the work — allowing at the same time no doubt of the author's intention to be fair. In one respect, at least, the statements of the book are not verified; the financiers of

the world, as shown by the rate at which the recent war-loan of Russia was negotiated, do not believe that the government is near the end of its resources, as Mr. von Schierbrand avers, and have shown it in the most convincing and practical manner. The whole question here turns upon the official statistics put forth from time to time by the St. Petersburg ministry. These, the author states, are confusing, irregular, incomplete, belated, and, as he believes, deliberately misleading. Yet upon them, of necessity, his entire argument is based; and this may be summarized as the depletion and almost wicked exhaustion of the empire at home for the sake of gratifying imperial ambitions in farther Asia. He proves, by a skilful use of the dilatory census reports, that the peasant of old Russia is growing poorer and poorer through the exactions of tax-gatherers, unwise communal laws, and withholding of education of every kind, until to-day he stands with his lands in too small sections to be worked to advantage, his soil decreasing in fertility, his domestic animals few and growing fewer, and himself always on the edge of famine. Money taken from him, as from the dwellers in the cities of European Russia, is spent extravagantly and corruptly in the new possessions of Asia; and this cause, coupled with the collapse of M. de Witte's plans for the creation of great manufacturing interests, leaves the imperial structure undermined in its foundations. It is to be inferred from this work that the success of the Japanese is inevitable, and the author says with deliberation that nothing better could possibly befall the Russian people if they are to go on to real success as a nation.

*History and
conditions of
human contact.*

Following closely upon the publication of Professor Shaler's essay on 'The Citizen' and his successful dramatic romance 'Elizabeth of England' comes 'The Neighbor' (Houghton, Mifflin & Co.), a third book from the same pen, characterized as the natural history of human contact. In it, Professor Shaler endeavors to set forth the conditions that originally gave rise to individual and racial sympathies and their opposites, and then to explain the manner in which these conditions of human contact may be influenced by the organic education of mankind. With all due appreciation of the spirit in which Professor Shaler wrote, and with due respect for the inherent value of his work, it must be set down as unscientific, both in its material and in the manner of its presentation. If the book is meant to be an abstract of a vast philosophic question, too much space is given to the specific instances of the Jews and the Negroes without such a correlation as shall bind the parts into a single whole. If the

author's idea was to furnish a background for the treatment of two interesting racial problems, his setting forth of each is merely skimming the surface of the matters involved. There is nothing that Professor Shaler has said concerning the American African that has not been said better by the two race-leaders in their books on the subject, and nothing in his study of the Jewish question to compare with M. Leroy-Beaulieu's masterly work, 'Israel Among the Nations.' The tremendous paradoxes that puzzle every student of this latter question, Professor Shaler quite ignores. The obtrusive Jew he knows, and treats him in many respects with more kindness than he deserves; this is the Jew who doubles your greeting, who 'climbs all over you' in his endeavor to make his way in the world, whose mental activity appals the slower Aryan mind, and who in all these respects (this fact Professor Shaler evidently does not recognize) stamps himself, not by his Judaism, but by the typical vices of the parvenu. But what of the exclusive Jew, the silent, religious, rigid man whom the Christian world does not know unless it seeks him, as M. Beaulieu did; the Jew who bars his doors against us when we but close ours to him, who considers his race and his blood too pure for admixture with ours, who seeks no converts because he is too clannish and too vain of his clan to welcome an outsider, who is a Russian in Russia, a Spaniard in Spain, an American in America, and yet, through the power of some unaccountable vital principle, a Jew in every land. This man the author of 'The Neighbor' evidently does not know. From his professor's chair he has studied the races that stand forth most prominently in the American world about him; from his own large sympathies he judges; but it requires more than human sympathy to account for human sympathies, and Professor Shaler leaves the conditions of human contact still unexplained.

*Dreams of the
betterment of
humanity.*

So far as Mr. H. G. Wells has a method in his 'Mankind in the Making' (Scribner), it seems to consist in asking questions at considerable length, and admitting them to be unanswerable at even greater length. The theme is the betterment and regeneration, physical, intellectual, and spiritual, of humanity, — which it will be granted, is almost as inclusive a topic as humanity is likely to find for discussion within the limits of its history. In spite of the practical admission that existing problems are insoluble through anything less fundamental than the march of evolution, the book is cheerful almost to the point of hilarity. Beginning with the possibility of securing artificial selection through the mating of men and women on

other grounds than those they find to-day, Mr. Wells confesses that improvement in this respect is fairly inconceivable, and that any interference would in all likelihood result in failure. The remaining part of the book is given over to problems of education and government. Neither a collectivist nor an individualist, the author endeavors to steer a middle course between these extremes. Somewhat naturally, the course of the argument is like that between Scylla and Charybdis, and neither socialist nor anarchist will admit that the author escapes shipwreck. But the book will appeal to many and varied interests. It is brightly and sharply critical of the world as it is, and none too confident about what it will become. It has a point of view which, if not stable, is all the more capable of seeing life as it is, and as it might be, at many angles. It is always stimulating to thought, even when least to be agreed with; and it abounds in suggestions that may lead to valuable experiments. It is a sort of sequel to the author's 'Anticipations' of two years ago, and is like it in many respects; and this means that it is much more readable than many sounder books will ever be.

*Scottish traits
depicted by
a Scotchman.*

Not so 'unspeakable' as Mr. Crosland's Scot are the Scotch characters depicted in Sir Archibald Geikie's 'Scottish Reminiscences' (Macmillan). Though the book resembles in character such collections as Ramsey's 'Reminiscences' and Cockburn's 'Memorials,' the eminent geologist has apparently been very successful in excluding ancient anecdotes. In a happy descriptive and anecdotal style, he sets down what he himself has seen and heard in his professional travels over all parts of Scotland and the neighboring islands. Without inducing paroxysms of mirth, some of his stories are uncommonly good — as that of the wealthy ironmaster who, wishing to furnish his mansion with a library befitting his station, and being asked by the dealer who was to provide the 'leebrary' whether he would have his books bound in Russia or Morocco, replied in amazement, 'Can ye no get them bund in Glasco'? New to most readers will be the reference to a custom prevailing, or that once prevailed, among the poorest crofters. The author speaks of their being obliged to bleed their cattle and mix the blood with their meagre supply of oatmeal in order to sustain life through unusually hard winters. This reminds one of the still crueller practice of like nature not uncommon among savage tribes. That the Scotch are gifted with humor, despite Charles Lamb's opinion to the contrary, is proved by its unexpected display even amid scenes of woe. But perhaps the following is rather an instance of a defective

than of a redundant sense of the incongruous: 'An old couple were exceedingly annoyed that they had not been invited to the funeral of one of their friends. At last the good wife consoled her husband thus: "Aweel, never you mind, Tammas, maybe we'll be haein' a corp o' our ain before lang, and we'll no ask them."'

*Anecdotes of
Whittier and
his region.*

Mr. Samuel T. Pickard, Whittier's biographer and intimate friend, has given in 'Whittier-Land' (Houghton, Mifflin & Co.) a view of the poet too little familiar to most of his readers. After an anecdotal sketch of the Merrimac-River region associated with the Quaker-bard, Mr. Pickard adds a chapter on 'Whittier's Sense of Humor,' illustrated by quotations in both prose and verse. The poet's chuckle, we are told, was visible rather than audible. He would double up with laughter, and yet utter no sound. This mirthful temperament, so little suspected by most of us, had its beneficial effect in prolonging the life of the far from robust poet. So at least thinks Mr. Pickard, who well says: 'An earnest man without a sense of humor is a machine without a lubricant, worn out before its work is done.' Here is a story illustrating Whittier's quiet drollery, and short enough to quote in the author's words: 'An aged Quaker friend from England, himself a bachelor, was once visiting Mr. Whittier, and was shown to his room by the poet, when the hour for retiring came. Soon after, he was heard calling to his host in an excited tone, "Thee has made a mistake, friend Whittier; there are female garments in my room!" Whittier replied soothingly, "Thee had better go to bed, Josiah; the female garments won't hurt thee."' A score or more of Whittier's uncollected poems are contained in the book, which is also fully and attractively illustrated from photographs. It is an admirable guide and companion to the tourist in Whittier-Land.

*The legends and
landmarks of the
Ingoldsby Country.*

Mr. Charles G. Harper's volume on 'The Ingoldsby Country' (Macmillan) will appeal to several classes of readers. Its avowed purpose is to trace the landmarks of 'The Ingoldsby Legends,' a book which, with its author, is probably unknown to the majority of readers of this generation. While nine out of ten people may not know who Ingoldsby was, yet, like Izaak Walton, he is likely always to have a little circle of devoted friends who will not suffer his name to fall into oblivion. The Reverend Richard Harris Barham, known to his readers as Thomas Ingoldsby, seems to have been a very likable person. The same simplicity and kindness and humor that endeared him to his acquaintances have won for

him, for more than half a century, the affection of those who knew him only through the legends. Belonging as they do to no particular period, they will never be out of date; and, far from growing smaller, their audience is perhaps larger now than on their first appearance. Mr. Harper's book will be welcomed by the readers of these famous legends, but it has also an interest apart from this. The county of Kent has traces of the Roman, Briton, Dane, Saxon, and Norman; it is a region abounding in historic and antiquarian remains, and Mr. Harper has done a valuable work in collecting the traditions of this richly storied locality. The tourist, on the watch for out-of-the-way and as yet unspoiled spots, will delight in the revelation made here of some retired and quaint little nooks apart from the ordinary course of travel. It is rather a pity that they should be thus betrayed to the world, for they will not be likely to remain long unmolested. The numerous illustrations made by the author add greatly to the charm of the present work. In these days of the photograph, it is a pleasure to encounter the old-fashioned woodcuts again.

*Charles Reade
as playwright.*

Mr. John Coleman, the well-known theatre-manager, prolific writer on matters theatrical, and voluminous author of novels of a certain grade, presents 'Charles Reade as I Knew Him' (Dutton) in a volume of rather formidable bulk, but rendered attractive by numerous illustrations. Reade is here portrayed chiefly in his character of playwright. That his first and abiding love was play-writing, will surprise most readers of his novels. Twenty-five acted and ten unacted plays stand to his credit, his dramas thus exceeding in number his works of narrative fiction. It is significant that, by his desire, the inscription on his tomb described him as 'dramatist, novelist, journalist.' As Mr. Coleman's prefatory note gives warning of the character of his book, one must not censure too severely its rambling incoherence and carelessness of literary form. But he need not have made his hero so extremely colloquial in his conversation. 'Fella,' 'fellas,' 'fellowship,' 'leetle,' 'Maudlen' (the college), — by these eccentricities of spelling in reporting the utterances of our excellent Charles Reade (Oxford graduate, successively fellow, dean, and vice-president of Magdalen, and scholarly and accomplished author of 'The Cloister and the Hearth') Mr. Coleman gives us something of a shock. The book, after all, is better suited to those interested in the gossip of the stage than to admirers of Reade the novelist, of whom, unfortunately, no satisfactory biography has yet appeared.

*The spirit of
Greek Sculpture.*

If one should wish to turn for a time from things modern and be steeped in the spirit of Greece, he might well read Mr. Edmund von Mach's book on 'Greek Sculpture, its Spirit and Principles' (Ginn & Co.). Scholarly, sincere, and full of suggestion, it makes an appealing plea to its readers for the cultivation of the love of Greek art. The work is no mere guide-book, mechanically cataloguing the various products of the Greeks' artistic activity, but is, rather, an appreciation of their point of view and a suggestion as to its bearing on Art and Life. Incidentally, the reader, assisted by plates and clear descriptions, gains a considerable knowledge of the sculptures themselves; and if he be familiar with the work of other authors on the subject, he will note that Mr. von Mach has by no means bound himself to conventional interpretations. Were it not for the careful logic with which the author has followed up his assertions, one might doubt, at times, the validity of his position. But the strength, the force, the unity which are shown in the work make one feel that what Mr. von Mach states as fact is authoritative, and his conclusions are well worth consideration.

BRIEFER MENTION.

'The Langham Series of Art Monographs,' edited by Mr. Selwyn Brinton and imported by the Messrs. Scribner, is introduced to our notice with a volume on Auguste Rodin, by Mr. Rudolf Dircks, and one on 'The Illustrators of Montmartre,' by Mr. Frank L. Emanuel. The books are well illustrated and prettily bound in limp red leather, and on the whole should have no difficulty in holding their own in competition with the numerous other series of the same sort now appearing.

A 'New Century History of the United States' for the use of schools was the last literary work undertaken by the late Edward Eggleston. He had nearly completed the work at the time of his death, and what it still needed in the way of supplement and revision has since been done by his brother, Mr. George Cary Eggleston, the work being now published by the American Book Co. The narrative is of excellent literary quality, the illustrations are many and interesting, and the teaching apparatus is skilfully planned.

The plays of Vanbrugh, edited by Mr. A. E. H. Swain, form the latest reissue in the 'Mermaid Series,' imported by the Messrs. Scribner. The same importers also send us Defoe's 'Journal of the Plague Year,' in the 'Caxton Pocket Classics,' and five new volumes of the 'Caxton Thin Paper Classics'—'The Ingoldsby Legends,' 'Poems by Wordsworth,' 'The Shorter Works of Walter Savage Landor,' and 'The Poems of Elizabeth Barrett Browning' in two volumes.

NOTES.

'A Contribution to the Theory of Glacial Motion,' by Professor T. C. Chamberlain, is a new issue in the decennial publications of the University of Chicago.

Every few years, Mr. Henry Abbey revises his *Poems*, adding some and omitting others. The present edition is the fourth, contains nine new pieces, and is published by Messrs. D. Appleton & Co.

'The Book of the Carnation,' by Mr. R. P. Brotherston, is the latest addition to Mr. John Lane's 'Handbooks of Practical Gardening.' A special chapter on raising new carnations is contributed by Mr. Martin R. Smith.

Mr. Hector Macpherson has condensed into a volume of moderate dimensions the greatest of all economic classics—Adam Smith's 'Wealth of Nations.' The historical matter is generally omitted, while the theoretical passages are as generally preserved. Messrs. Thomas Y. Crowell & Co. are the publishers.

The interest in Dr. Robert F. Harper's presentation of 'The Code of Hammurabi' has made necessary a second edition of the work, and this will be published shortly by the University of Chicago Press. A supplementary volume, entitled 'The Hammurabi and the Mosaic Codes,' is announced as in preparation.

'A Greek Grammar, Accidence and Syntax, for Schools and Colleges,' by Mr. John Thompson, is published by Messrs. E. P. Dutton & Co. The object of the work is 'to introduce into schools some knowledge of modern comparative philology as applied to Greek.' It is a bulky volume of nearly five hundred pages.

An accurate text of Baron de Tocqueville's 'L'Ancien Régime' is about to be issued by the Oxford University Press. The editor is Mr. G. W. Headlam, who has written a short introduction explaining de Tocqueville's position among scientific historians, together with a few notes of a more or less elementary kind.

'The Book of School and College Sports,' prepared with various editorial assistance by Mr. Ralph Henry Barbour, is a book that will certainly find a large constituency among youthful athletes. The subjects are football, baseball, track and field athletics, lacrosse, ice hockey, and lawn tennis. The Messrs. Appleton are the publishers.

Mr. Rudyard Kipling has just finished a new volume of short stories, which will be published this fall by Messrs. Doubleday, Page & Co., under the title, 'Traffics and Discoveries.' This is the first volume of Mr. Kipling's collected tales since 'The Day's Work.' It contains one long tale, 'The Army of a Dream,' hitherto unpublished.

Carlyle's 'Cromwell,' in three volumes, appears from the press of the Messrs. Putnam. This is a handsome library edition, to which the editor, Mr. S. C. Lomas, has brought the equipment of the most exacting scholarship for the furnishing of the elaborate apparatus of notes. The work is also provided with a lengthy introduction by Mr. C. H. Firth.

The following 'Eclectic School Readings' are published by the American Book Co.: 'Self-Help,' by Samuel Smiles, edited by Ralph Lytton Bower; 'Abraham Lincoln: a True Life,' by Mr. James Baldwin; 'Historical and Biographical Narratives,' by Miss Isabel R. Wallach; and 'Stories from Life: a Book for Young People,' by Mr. Orison Swett Marden.

Mr. Edward Berdoe, author of a 'Browning Cyclopædia,' now publishes through Messrs. E. P. Dutton & Co. a useful little 'Primer of Browning,' indicating concisely the subjects and outlines of the various poems. An appendix contains the poem entitled 'A Miniature,' recently discovered and attributed to Browning, but since proved to be from another hand.

To the 'Temple Series of Bible Characters and Scripture Handbooks,' published by the J. B. Lippincott Co., the following three volumes have just been added: 'The Age of Daniel and the Exile,' by the Rev. A. Mitchell Hunter; 'Saul and the Hebrew Monarchy,' by the Rev. Robert Sinker, and 'The Early Christian Martyrs and Their Persecutions,' by the Rev. J. Herkless.

The dainty 'Garden Diary and Calendar of Nature,' published by Messrs. James Pott & Co., should prove a companionable book for amateur gardeners. In addition to a poetical quotation and blank space for individual entry for every day in the year, there are practical gardening directions for each month contributed by Miss Rose Kingsley, and a brief introduction by Mr. George A. B. Dewar.

M. Pierre de Courbertin's useful little annual, 'La Chronique de France,' with its accompanying 'Carnet Bibliographique,' makes its fourth appearance with the volume for 1903. Among the subjects discussed are the Renan statue, the excavations at Delphi, the Combes educational crusade, French Louisiana, and 'L'Evolution des Genres Littéraires' as illustrated by recent publications in verse and prose.

The Hawthorne Centenary celebration began at the Bowdoin College Commencement on June 22, when Mr. Bliss Perry, editor of 'The Atlantic Monthly,' delivered the oration. Anniversary exercises were also held at Salem, June 23, when Dr. Samuel M. Crothers of Cambridge was the principal speaker. On the actual date of Hawthorne's birthday, July 4, literary exercises will be held at Hawthorne's 'Wayside' home in Concord.

Lovers of elegiac poetry have to thank Miss Mary Lloyd for a most careful selection of 'Elegies, Ancient and Modern' (Albert Brandt, Trenton, N. J.), prefaced with a scholarly 'history of elegiac poetry from the earliest days down to the present time.' The opening selection, twenty-four lines from the 'Rig Veda,' indicates to what remote antiquity Miss Lloyd has pushed her studies. The closing piece in the first volume (a second is to appear later) brings us down to Congreve. A little discordant in appearance, but in that only, is Mr. Lang's prose rendering of 'The Lament of Bion,' all the other translations being in verse. That the elegies are not all tearful is proved by the inclusion of Milton's lines on Hobson (of 'Hobson's choice').

The 'Addresses and Presidential Messages of Theodore Roosevelt, 1902-1904,' with an introduction by Senator Lodge, is a recent publication of Messrs. G. P. Putnam's Sons. The volume purports to be only a selection, yet the addresses alone number thirty-nine—perhaps we may venture to call them the thirty-nine articles of the Republican faith as held in this year of grace by the official head of the party. They deal with pretty nearly all subjects, and were originally delivered pretty nearly everywhere, from Bangor to Palo Alto, and from Charleston to Spokane. Mr. Roosevelt's swing around the circle makes Andrew Johnson's seem but a small affair. And this is not all, for the volume also contains twenty pages of letters, and nearly two hundred more of presidential messages. Mr. Lodge finds 'genuine sincerity' to be the note of these deliverances. We open the book at random, and the first words that strike our eye are these: 'I do not intend to appoint any unfit man to office.' But even as severe a moralist as Mr. Lodge would find it difficult to vouch for the 'fitness' (in any other than a Pickwickian sense) of some appointments that will occur to the mind of every reader.

TOPICS IN LEADING PERIODICALS.

July, 1904.

Advertising, Artistic Possibilities of. C. M. Robinson. *Atlantic*.
Alaskan Boundary. The. Thomas Hodgins. *No. American*.
Art Treasure of New York. An Important. *Century*.
Battleships, Mines, Torpedoes. Park Benjamin. *Rev. of Revs.*
Book, Most Popular. The. H. R. Elliot. *Century*.
Breton Shrine. A. Thomas A. Janvier. *Harper*.
Business, Uplift in. T. F. Woodlock. *World's Work*.
Campaign, Hardships of the. John Fox, Jr. *Scribner*.
Canada's Industrial and Commercial Expansion. *Rev. of Revs.*
Chicago's Intellectual Life. W. M. Payne. *World Today*.
China and the War. A. R. Colquhoun. *No. American*.
Cities, American, The Uplift in. *World's Work*.
Collier, Thomas, Art of. Frederick Wedmore. *Studio*.
Consumptives, Government Care of. *Rev. of Reviews*.
Content in Work. Charles W. Elliot. *World's Work*.
Cowboy, Truth About the. Andy Adams. *World Today*.
Cultivated Man in Industrial Era. W. H. Page. *W's Work*.
Democratic Expansion. H. W. Seymour. *No. American*.
Dimension, The Fourth. C. H. Hinton. *Harper*.
Disfranchisement.—Why It Is Bad. A. H. Grimké. *Atlantic*.
Elliot, C. W.—Our Foremost Citizen. *World's Work*.
Forum, Roman, Recent Discoveries in the. *World Today*.
Frontier Campaign of 1813. A. T. Mahan. *Scribner*.
German Army's Degeneracy. W. von Schlerbrand. *No. Am.*
Golf, The Mystery of. Arnold Haultain. *Atlantic*.
Harvesters, Journeying with. C. M. Harger. *Scribner*.
Hawthorne, Nathaniel. H. W. Mabie. *North American*.
Hawthorne, The Centenary of. T. T. Munger. *Century*.
Hell, The New. George T. Knight. *North American*.
Industrialism and Education. J. S. Bassett. *World's Wk.*
Irrigation, National, Triumph of. W. E. Smythe. *Rev. of Revs.*
Japan, Arms and Ammunition in. *No. American*.
Japan, The Magna Charta of. Baron Kaneko. *Century*.
Japanese Politics, Christians in. E. W. Clement. *World Today*.
Liechtenstein: a Sovereign State. Robt. Shackleton. *Harper*.
Literature, American. Josephine Daskam. *No. American*.
Manchuria. James W. Davidson. *Century*.
Massachusetts and Washington. M. A. DeWolfe Howe. *Atlan.*
Metal Workers, Two English. Esther Wood. *Studio*.
Music, Our Uplift in. L. C. Elson. *World's Work*.
Nature, Literary Treatment of. John Burroughs. *Atlantic*.
Nature's Way. John Burroughs. *Harper*.
Negro, Disfranchisement of the. Thomas N. Page. *Scribner*.
Outdoor Life. Dallas L. Sharp. *World's Work*.
Panama Canal, Labor Problem on the. *No. American*.
Panama, Solving the Health Problem at. *Rev. of Reviews*.
Petrarch, 1304-1904. Henry D. Sedgwick. *Atlantic*.
Plants and Fruits, A Maker of New. *Scribner*.

Porto Rican Government's Flight with Anemia. *Rev. of Revs.*
 Porto Rico, American Rule in. *World Today.*
 Republican Party's Record. Elihu Root. *Rev. of Revs.*
 Rome, The Evil Eye and Witches' Night in. *Century.*
 Royal Academy Exhibition. W. K. West. *Studio.*
 Russia in War Time. Andrew D. White. *Century.*
 Russian of Today. G. R. Brandt. *World Today.*
 Saint-Gaudens' Statue of Sherman. H. van Dyke. *Atlantic.*
 Satires in Verse, American. Brander Matthews. *Harper.*
 Science, Beginnings of. H. S. Williams. *Harper.*
 Seas, Freedom of the. John B. Moore. *Harper.*
 Society Nationale des Beaux Arts Exhibition. *Studio.*
 South Africa After the Boer War. No. American.
 South Africa Today. W. T. Stead. *World Today.*
 Spencer, Herbert. William James. *Atlantic.*
 Taste, Improvement in American. C. H. Caffin. *World's Wk.*
 Tibet, British in. Prince E. Oukhtomsky. No. American.
 Washington in Wartime. Ralph Waldo Emerson. *Atlantic.*
 West Point, the New. Sylvester Baxter. *Century.*
 West, Spirit of the. Henry Loomis Nelson. *Harper.*
 Whistler and the Society of the XX. *Studio.*
 Woman, Advance of. Lyman Abbott. *World's Work.*
 Woods, How to Go into the. W. J. Long. *World Today.*

LIST OF NEW BOOKS.

[The following list, containing 56 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

WHISTLER AS I KNEW HIM. By Mortimer Menpes. Illus. in color, etc., 4to, gilt top, uncut, pp. 153. Macmillan Co. \$10 net.
 ELEANOR ORMEROD, LL. D., Economic Entomologist: Autobiography and Correspondence. Edited by Robert Wallace. Illus. in photogravure, etc., large 8vo, uncut, pp. 348. E. P. Dutton & Co. \$6 net.
 FREDERICK THE GREAT, and the Rise of Prussia. By W. F. Reddaway, M. A. Illus., 12mo, pp. 368. 'Heroes of the Nations.' G. P. Putnam's Sons. \$1.35 net.

HISTORY.

EARLY WESTERN TRAVELS, 1748-1846. Edited by Reuben Gold Thwaites, LL. D. Vol. IV., Cuming's Tour to the Western Country (1807-1809). Large 8vo, gilt top, uncut, pp. 377. Cleveland: Arthur H. Clark Co. \$4 net.
 CONSTITUTIONAL HISTORY OF THE UNITED STATES. By Nelson Case. 12mo, pp. 292. Published by the author.

GENERAL LITERATURE.

SOCIAL LIFE UNDER THE STUARTS. By Elizabeth Godfrey. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 273. E. P. Dutton & Co. \$3.50 net.
 THE LEGENDS OF PARISFAL. By Mary Hanford Ford. With frontispiece, 12mo, gilt top, uncut, pp. 102. H. M. Caldwell Co. 75 cts.
 STRENUOUS EPIGRAMS OF THEODORE ROOSEVELT. With portrait, 18mo, uncut, pp. 76. H. M. Caldwell Co. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

THE LETTERS AND SPEECHES OF OLIVER CROMWELL. With elucidations by Thomas Carlyle. Edited by S. C. Lomas; with introduction by C. H. Firth, M. A. In 3 vols., 8vo, gilt top, uncut. G. P. Putnam's Sons. \$6.
 THE LETTERS OF HORACE WALPOLE, Fourth Earl of Orford. Chronologically arranged, and edited, by Mrs. Paget Tonybee. Vols. V. to VIII., 1760-1774. Illus. in photogravure, 12mo, gilt top, uncut. Oxford University Press. Per set of 16 vols., \$27 net.
 COMPLETE POEMS OF ELIZABETH BARRETT BROWNING. In 2 vols., with photogravure frontispieces, 18mo, gilt top. 'Caxton Thin Paper Classics.' Charles Scribner's Sons. Leather, \$2.50 net.
 A JOURNAL OF THE PLAGUE YEAR, 1665. By Daniel Defoe. With photogravure frontispiece, 24mo, gilt top, pp. 318. Charles Scribner's Sons. Leather \$1.25 net.

THE INGOLDSBY LEGENDS; or, Mirth and Marvels. By Thomas Ingoldsby, Esq. (R. H. Barham). With photogravure frontispiece, 18mo, gilt top, pp. 657. 'Caxton Thin Paper Classics.' Charles Scribner's Sons. Leather, \$1.25 net.

POEMS OF WILLIAM WORDSWORTH. Selected and edited by William Knight, LL. D. With photogravure frontispiece, 18mo, gilt top, pp. 639. 'Caxton Thin Paper Classics.' Charles Scribner's Sons. Leather, \$1.25 net.

SHORTER WORKS OF WALTER SAVAGE LANDOR. With photogravure frontispiece, 18mo, gilt top, pp. 839. 'Caxton Thin Paper Classics.' Charles Scribner's Sons. Leather, \$1.25 net.

PLAYS OF SIR JOHN VANBRUGH. Edited by A. E. H. Swain. With photogravure portrait, 18mo, gilt top, pp. 501. 'Mermaid Series.' Charles Scribner's Sons. \$1 net.

BOOKS OF VERSE.

POEMS BY SIR LEWIS MORRIS. (Authorized selection.) 32mo, pp. 340. E. P. Dutton & Co. Leather, 75 cts.
 THE POEMS OF A CHILD: Being Poems Written between the Ages of Six and Ten. By Julia Cooley; with Introduction by Richard Le Gallienne. With portrait, 16mo, uncut, pp. 151. Harper & Brothers. \$1 net.
 CRUX AETATIS, and Other Poems. By Martin Schutze. 12mo, uncut, pp. 54. Boston: Richard G. Badger.
 ST. JOHN: A Poem. By Robert F. Horton. With frontispiece, 12mo, pp. 40. E. P. Dutton & Co. 50 cts. net.

FICTION.

THE GIVERS: Short Stories. By Mary E. Wilkins Freeman. Illus., 12mo, pp. 296. Harper & Brothers. \$1.50.
 LOVE AMONG THE RUINS. By Warwick Deeping. Illus., 12mo, pp. 294. Macmillan Co. \$1.50.
 THE MOTHER OF PAULINE. By L. Parry Truscott. 12mo, pp. 297. D. Appleton & Co. \$1.50.
 RICHARD GRESHAM. By Robert Morss Lovett. 12mo, gilt top, pp. 302. Macmillan Co. \$1.50.
 OLD HENDRICK'S TALES. By Captain A. O. Vaughan. Illus., 12mo, pp. 234. Longmans, Green & Co. \$1.50.
 SUE TERRY; or, Two Hearts—Two Minds—Two Women's Ways. By Margaret Ryan. Illus., 12mo, pp. 358. New York: M. W. Haven Co. \$1.50.
 WINGS AND NO EYES: A Comedy of Love. By Philip Crutcher. Illus., 12mo, gilt top, pp. 289. New York: The Grafton Press. \$1.50.
 WELLESLEY STORIES. By Grace Louise Cook. Revised edition, illustrated and enlarged. 12mo, uncut, pp. 340. Boston: E. H. Bacon & Co. \$1.25.
 UNCLE BOB AND AUNT BECKY'S STRANGE ADVENTURES at the World's Great Exposition. By Herschel Williams. Illus., 12mo, pp. 358. Laird & Lee. 75 cts.
 THE CONQUEROR. By Gertrude Atherton. New edition; 12mo, pp. 546. Macmillan Co. Paper, 25 cts.

RELIGION.

THE EARLY CHRISTIAN MARTYRS and their Persecutions. By Rev. J. Herkless, D. D. With frontispiece, 24mo, pp. 112. 'Temple Series of Scripture Handbooks.' J. B. Lippincott Co. 30 cts. net.
 SAUL and the Hebrew Monarchy. By Rev. Robert Sinker, D. D. With frontispiece, 24mo, pp. 92. 'Temple Series of Scripture Handbooks.' J. B. Lippincott Co. 30 cts. net.

TRAVEL AND DESCRIPTION.

MANCHURIA: Its People, Resources, and Recent History. By Alexander Hosie, M. A. Illus., large 8vo, gilt top, uncut, pp. 293. Charles Scribner's Sons. \$2.50 net.
 AS A CHINAMAN SAW US: Passages from his Letters to a Friend at Home. With frontispiece, 12mo, pp. 324. D. Appleton & Co. \$1.25 net.
 BELGIAN LIFE IN TOWN AND COUNTRY. By Demetrius C. Boulger. Illus., 12mo, uncut, pp. 321. 'Our European Neighbors.' G. P. Putnam's Sons. \$1.20 net.
 STRATFORD ON AVON. By H. W. Tompkins. Illus. by E. H. New. 18mo, gilt top, uncut, pp. 69. 'The Temple Topographies.' E. P. Dutton & Co. 50 cts. net.
 THE RAND, McNALLY ECONOMIZER: A Guide to the World's Fair, 1904. Compiled by W. S. Wrenn. Illus., 18mo, pp. 190. Rand, McNally & Co. Paper.

SOCIOLOGY AND ECONOMICS.

- THE COST OF SOMETHING FOR NOTHING. By John P. Altgeld. With portrait, 12mo, gilt top, uncut, pp. 132. Chicago: Hammersmark Publishing Co. \$1 net.
- INTERNATIONAL TRADE: An Application of Economic Theory. By John A. Hobson. 12mo, pp. 202. Charles Scribner's Sons. \$1 net.

SCIENCE.

- THE CLASSIFICATION OF FLOWERING PLANTS. By Alfred Barton Rendle, M. A. Vol. I. Gymnosperms and Monocotyledons. Illus., large 8vo, pp. 403. Macmillan Co. \$3.50 net.
- MAN AND WOMAN: A Study of Human Secondary Sexual Characters. By Havelock Ellis. Fourth edition, revised and enlarged. Illus., 12mo, pp. 488. 'Contemporary Science Series.' Charles Scribner's Sons. \$1.50.
- A CONTRIBUTION TO THE THEORY OF GLACIAL MOTION. By T. C. Chamberlain. Illus., 4to, pp. 18. University of Chicago Press. Paper, 50 cts.

ART.

- THE ILLUSTRATORS OF MONTMARTRE. By Frank L. Emanuel. Illus. in color, etc., 16mo, gilt top, pp. 86. 'Langham Series of Art Monographs.' Charles Scribner's Sons. \$1 net.
- AUGUSTE RODIN. With a List of his Principal Works. By Rudolph Dürck. Illus. in photogravure, etc., 16mo, gilt top, pp. 72. 'Langham Series of Art Monographs.' Charles Scribner's Sons. \$1 net.

BOOKS FOR THE YOUNG.

- SEA STORIES FOR WONDER EYES. By Mrs. A. S. Hardy. Illus., 8vo, pp. 157. Ginn & Co. 75 cts.
- THE ADVENTURES OF BUFFALO BILL. By Colonel William F. Cody ('Buffalo Bill'). Illus., 16mo, pp. 156. Harper & Brothers. 60 cts.
- MORNING-GLORIES AND QUEEN ASTER. By Louisa M. Alcott. Illus., 12mo, pp. 41. Little, Brown & Co. 50 cts.
- FATHER GANDEN'S MELODIES, for Mother Goose's Grandchildren. By Adelaide F. Samuels. Illus., 12mo, pp. 45. Little, Brown & Co. 50 cts.

BOOKS FOR SCHOOL AND COLLEGE.

- ANCIENT HISTORY. By Philip Van Ness Myers. Revised edition; Illus., 12mo, pp. 639. Ginn & Co. \$1.50.
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